

IN THIS ISSUE • RECENT WORK IN SACRAMENTO

OCT 7 1924

PACIFIC·COAST ARCHITECT

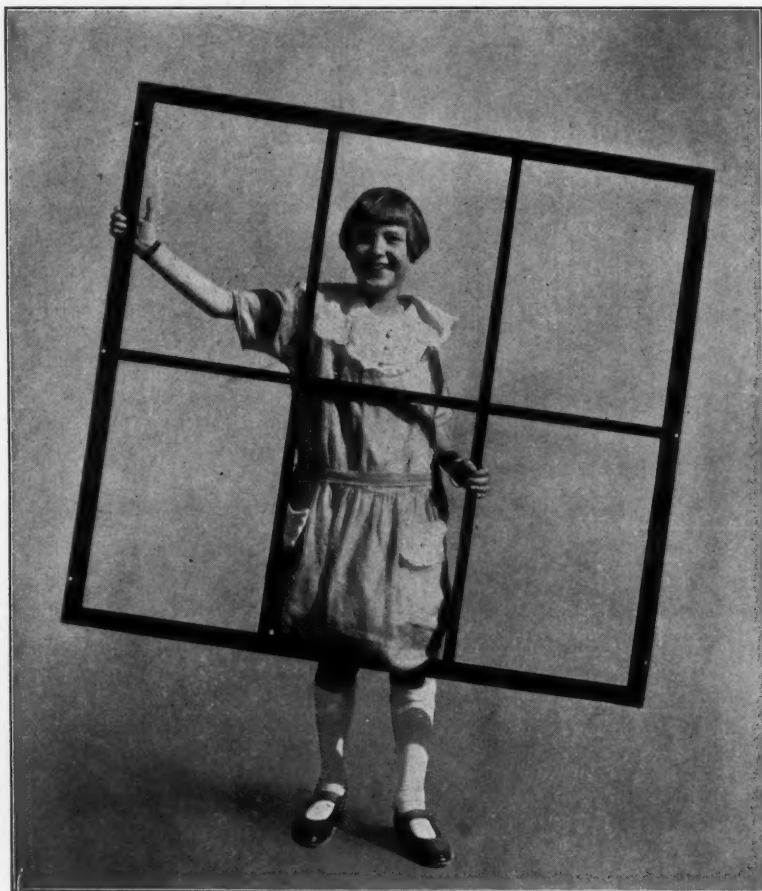
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VOLUME · XXVI · OCTOBER · 1924 · NUMBER · FOUR
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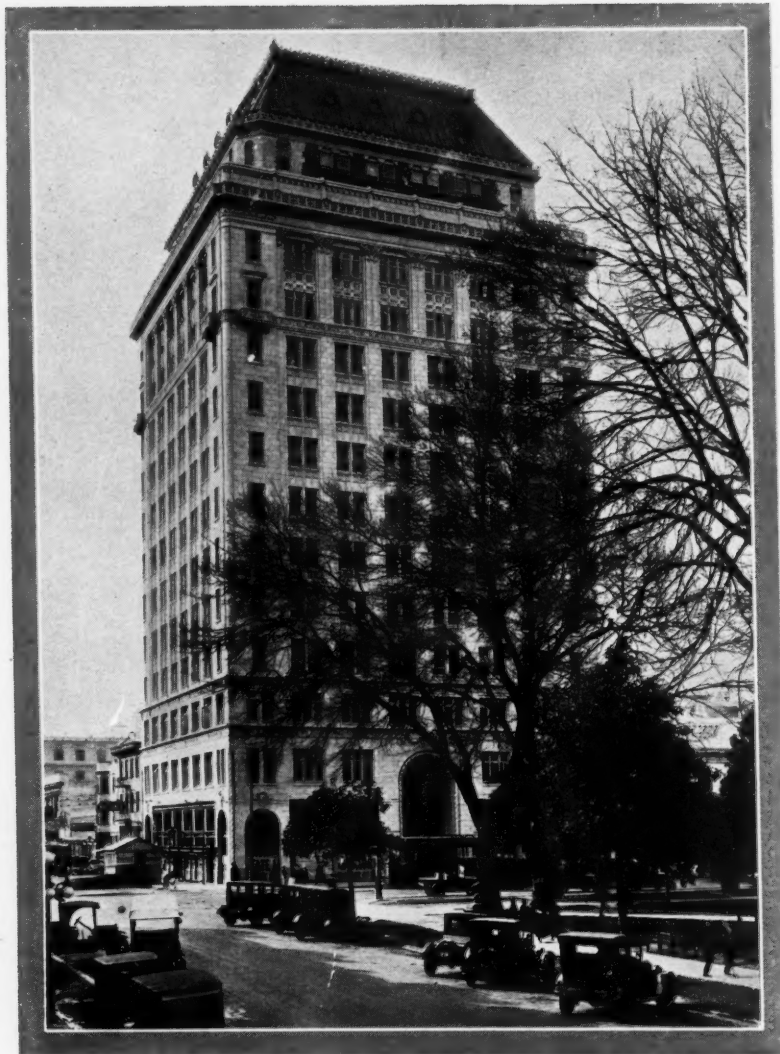
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George C. Sellon & Co., Architects. Conrad Schneider, Painting.

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VOLUME XXVI

SAN FRANCISCO · OCTOBER · 1924

NUMBER FOUR

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VOLUME XXVI · SAN FRANCISCO · OCTOBER, 1924 · NUMBER FOUR

THE HOTEL SENATOR, SACRAMENTO, CALIFORNIA



PERHAPS no hotel in the nation has a finer setting than has the Hotel Senator at Sacramento. Located as it is at Twelfth and L Streets, the breadth of a city street is all that separates the hostelry from the thirty-six acre park behind the State Capitol, which is rated as the most beautiful capitol grounds in any state of the Union.

The tall elm trees that line L Street on both sides form a natural arch of towering, leafy limbs that shuts out the brilliant summer sun and makes a restful, shady walk in front of the hotel.

From any of the upper rooms of the hotel an unparalleled view of Capitol Park is possible, giving still further the effect of a perpetual garden that seems joined to the hotel itself.

Every advantage has been taken by the builders of the hotel to capitalize on the setting. Space surrounding the hotel that could well have been built upon and produced revenue from stores has been sacrificed in the effort to make a Neapolitan garden that would do justice to the natural beauty of the setting. Wide lawns flank the front of the hotel, while to the side where the spacious dining room juts from the building all three of the sides have been planted to lawn and flowers over which the diner may gaze.

In the building itself, however, has come the greatest work of creating something which will serve not only as a hotel, meeting place and social center for the city, but likewise form a permanent and beautiful architectural adornment for the city.

The first floor is covered on the outside with peach glow terra cotta, while above this the reinforced concrete which forms the body of the building has been covered with cement plaster, colored in the same shade.

Across the front of the building is the colonade portico running parallel to L Street, 165 feet in length and 24 feet in width. High arches, fifteen in number, form the entrances to the portico, while in the lofty ceiling of this outdoor room are hanging lamps in wrought iron with amber hued glass shades.

This valuable space has been set aside for the convenience of the guests where they may sit and rest their eyes on the greenery of Capitol Park a few steps away. Even on the warmest summer day this portico will be found cool and comfortable.

No pains have been spared in making the lobby of the hotel attractive. Here, as in every other part of the building, the Renaissance style of architecture has been closely followed. Entering by way of doors decorated with hand-painted designs such as are found in niches and corners of old Italian buildings, the lobby appears beyond a colonade of rough plastered walls covered with gold which is subdued beneath tints of blue.

All of the walls of the lobby are similarly decorated, but with a careful depth of color prepared to give an ap-

pearance of greater height to the already tall ceiling and likewise to blend with the antique furnishings and Italian type of fireplace which form the central motif of the far end of the lobby. The floor is of black and white stone, set in checkerboard pattern.

Around the four sides of the lobby a balcony, or mezzanine floor, extends, reached by winding staircases at either end of the long room and also by the elevator. The balustrade around the edge of the mezzanine floor is of ornamental iron work painted with pastel shades softened ingeniously to give the effect of time-worn ornaments. The predominating colors in this decoration are blue, red and green. The greenish cast completes the effect of age in the iron work.

At the opposite end of the lobby from that entered by the L Street doors is one of the most striking features of the entire room. This presents a solid wall broken at either side by arched doors hung with heavy drapes in suitable blue, gold and burnt orange tones. These doors lead to the elevators in the hall behind the wall and likewise to the mezzanine floor.

Facing the lobby in the middle of the wall is a Florentine fireplace with high mantle surmounted by an embossed coat of arms done in blue and subdued brown. An arched recess above the fireplace is in turquoise blue, where later it is planned to place one of the many murals that will adorn the walls in various parts of the building.

At the right of the lobby, reached through arches, are the lobby entrances to the stores that line the Twelfth Street side of the building. Adjoining these is the hotel desk.

Proceeding along this wall is a lobby reaching to Twelfth Street, and from which are entrances to the public telephone booths, office of Manager Carl Sword, hotel barber shop and cloak room.

Another door adjoining the Twelfth Street lobby provides an easy entrance into the Hotel Senator Coffee Shop, which is located in the northeast corner of the building.

Behind the row of three elevators that serve the public, and reached by a door from the elevator lobby, is the entrance way of the employees' department of the building and the hotel kitchen.

By day, the lobby is lighted through a skylight of slightly tinted glass which reduces the direct glare of the sun to an all-pervading glow of restful illumination. By night an indirect system of lighting will turn this roof to a similar tone, brilliant enough for comfortable reading, yet still subdued.

An effect of great distance has been secured for the mezzanine floor above and to the right of the lobby. This has been toned and lighted by artificial means to give the effect of looking far into the recesses of a distant room.

The lighting features that appear beneath the mezzanine floor in the lobby are all of wrought iron stained and painted to carry out the ever-present effect of antiquity.

The Florentine Dining Room stands as a separate unit of the Hotel, jutting to the west side of the main building in a rectangular shape, measuring 46 by 61 feet. Around the

three open sides are expanses of lawn which can be seen from within through high arched windows that also serve as doors.

It is the plan of the management to erect canopies over these doors and during the summer months tables will be placed on the lawn, where diners may sit at their ease and enjoy a meal amidst surroundings reminiscent of the boulevard cafes of Paris.

An extremely high ceiling, a full twenty feet in height, together with the stone-like jointed walls, immense beams across the ceiling, and high windows, completes the desired effect of the famous Stone Room in the Farnese Palace of Florence.

Each of the beams in the ceiling has been treated as a separate canvas for the cunning hand of the artist, with a variety of designs, spreading both ways from a central motif of fruits and flowers.

Such modern day necessities as radiators for heating, and air ventilators by which the hotel's supply of washed air is forced into the room, have been carefully disguised. They are set into the wall in recesses over which an ornamental grill work has been placed. These blend with harmony and dignity into the colors and ornaments of the remainder of the room.

Natural daylight may enter the room from three sides, but for illumination at night a number of hanging candelabra have been placed about the room, covered with sparkling pendants of crystal glass.

Over the arched doors which lead from the Florentine Room to the adjoining banquet hall, space has been left for three large murals which are in process of preparation.

The hangings are of blue and gold striped Imperial French damask over which fall cascades of Imperial French silk velour in gold with blue trimmings. The valances are also of this same material, all blending in color and form to the decorations that adorn the ceiling and the peach glow color of the stone walls. The drapes are held back from the window by means of curiously designed wrought iron arms covered with non-tarnishable gold plating.

Beneath the draperies are French draw curtains reaching from floor to window top. These are of casement

cloth, and form the only complete obstruction between the dining-room and the outside. Draw cords make it possible to completely unveil the windows.

Adjoining the Florentine Room, and also reached by the hallway leading from the lobby, is the Roman Banquet Hall, set aside for banquets of 125 to 150 persons.

The walls are of mottled plaster, into the recesses of which has been placed a background of reddish orange. Over this coating was placed a second film of paint in deep cream. The result is a mottled red and yellow that blends to the eye in such a way as to give a soft peach glow to the entire room. Lighting is from crystal fixtures hung from the ceiling.—Courtesy "The Sacramento Bee."

* * *

RESUMPTION of active building operations in the Pacific Coast area, which began with July after several months of depression, is well sustained in most of the major cities, as evidenced by the issuance of building permits. An analysis of the Pacific Coast section of the National Monthly Building Survey of S. W. Straus & Co., comprising official reports from 77 cities of the seven far Western States, shows a grand total of \$42,253,880 in permits issued in these cities during August. This figure is a 9% advance over the July aggregate which was, in turn, 11% over over that of June.

To the cities of the Northwest goes the credit for the most substantial increases. In the San Francisco Bay metropolitan area, 13 municipalities, reporting an August total of \$9,094,885, show a 6% reduction from the July figure but a 6% gain over last August. The Los Angeles metropolitan area of 14 municipalities, with \$17,730,677 for August, shows a 13% gain over July but a 32% loss from the record of last August. That the current building program

has practically reached the normal of last year in all but the immediate Los Angeles area, is shown by the fact that, exclusive of the Los Angeles figure, the other 76 cities in this survey, show a composite 9% advance over the total for last August. The Los Angeles August total is 32% of the grand total from the 77 cities. The depression in building in that city which began with January has apparently ended, as the monthly totals of building permits issued has shown substantial increases of 17%, 12%, and 19% over previous months since the end of May.



DINING ROOM, HOTEL SENATOR, SACRAMENTO, CALIFORNIA



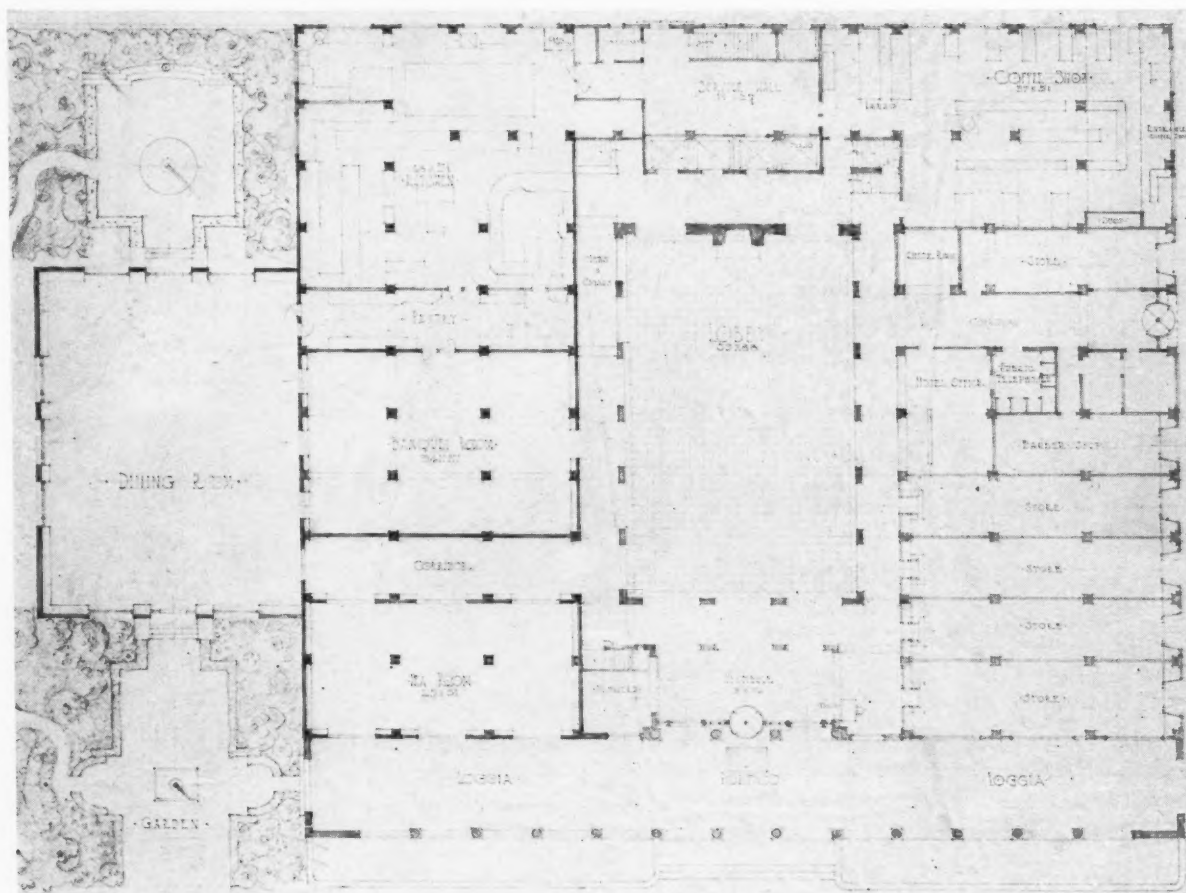
HOTEL SENATOR, SACRAMENTO, CALIFORNIA. MACDONALD, COUCHOT & ROSENWALD, ARCHITECTS



THIRD FLOOR PLAN



TYPICAL FLOOR PLAN



FIRST FLOOR PLAN, HOTEL SENATOR, SACRAMENTO, CALIFORNIA. MACDONALD, COUCHOT & ROSENWALD, ARCHITECTS



VIEW FROM PARK, HOTEL SENATOR, SACRAMENTO, CALIFORNIA



LOBBY—HOTEL SENATOR, SACRAMENTO, CALIFORNIA
MACDONALD, COUCHOT & ROSENWALD, ARCHITECTS



THE ITALIAN SIMPLICITY OF THIS HALL HAS BEEN SOFTENED AND WARMED BY THE CEILING TREATMENT. REDWOOD BEAMS WERE SAND-BLASTED, FINISHED IN AN ANTIQUE RUSSIAN GRAY ACID STAIN, AND STENCILED WITH MOTIFS DONE IN DULL REDS, BLUES, YELLOWS AND BROWNS. THE PANELS BETWEEN THE BEAMS WERE GLAZED IN A SOFT AMBER TONE OVER A WARM GREEN. IN THE RESIDENCE OF MR. HARRY A. THOMSEN, ARCHITECT, BURLINGAME, CALIFORNIA. EXECUTED BY A. QUANDT & SONS, PAINTERS AND DECORATORS.

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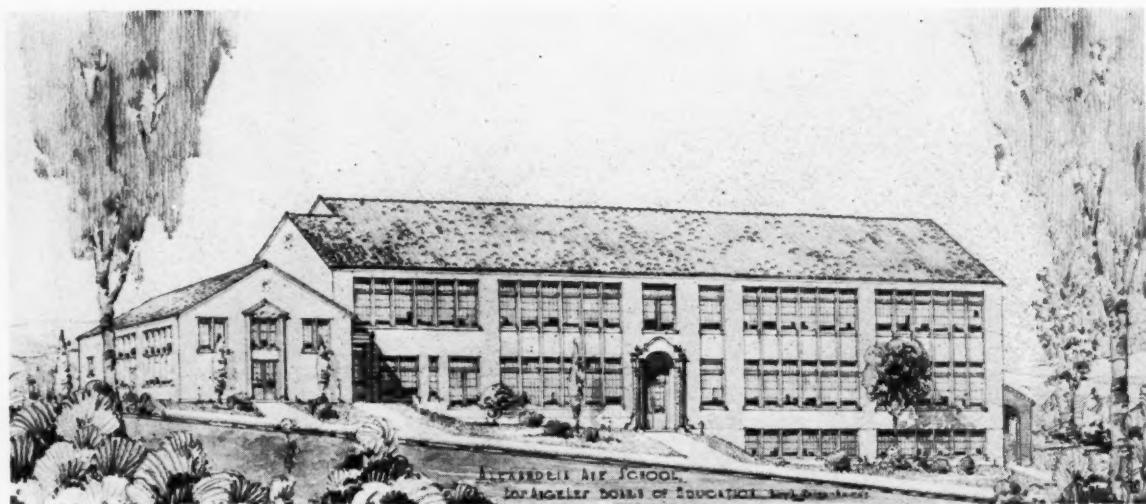
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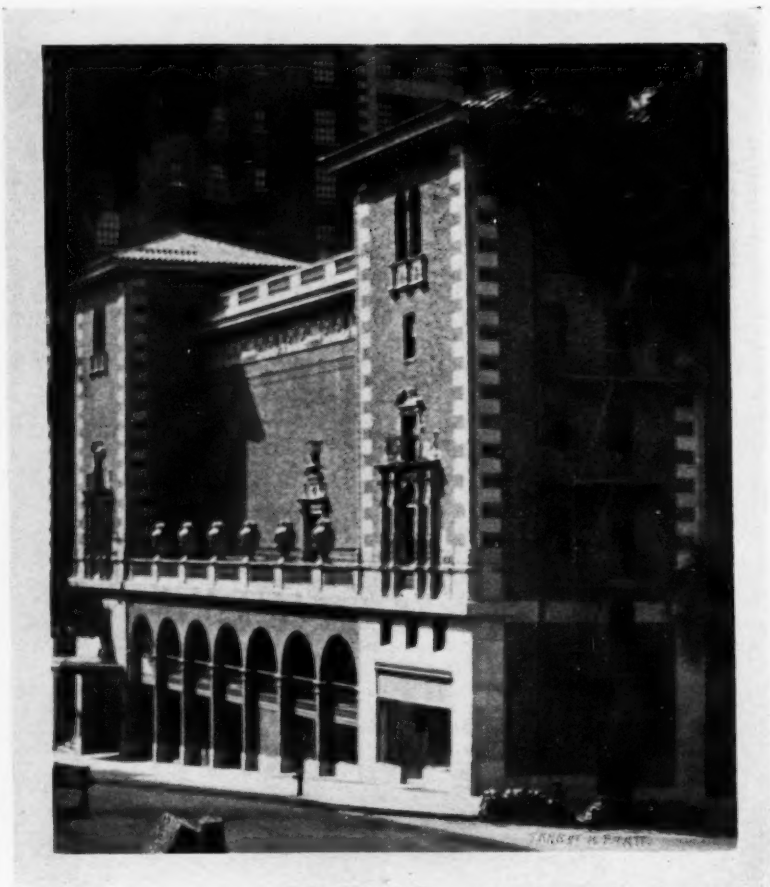
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SOUTHER WAREHOUSE, 2701 SIXTEENTH STREET

SAN FRANCISCO, CALIFORNIA



THE CALIFORNIA STATE LIFE BUILDING, SACRAMENTO, CALIFORNIA. GEORGE C. SELLON AND COMPANY, ARCHITECTS



The BILTMORE THEATER
Los Angeles, California
Old Rose Face Brick from
the Kilns of Los Angeles
Pressed Brick Company
Schultz & Weaver, Architects



LOBBY—CALIFORNIA STATE LIFE BUILDING, SACRAMENTO, CALIFORNIA
GEORGE C. SELLON AND COMPANY, ARCHITECTS

CALIFORNIA STATE LIFE INSURANCE BUILDING



THE design of the structure is Renaissance in style, with vertical treatment to accentuate the height. The first twelve stories are identical. After this height is reached there is a 7-foot set-back, above which rise the thirteenth and fourteenth stories, topped by a mansard roof. The steeply sloping roof and flat top are copper covered.

The first floor of the structure is designed for stores, and for a commodious lobby with its battery of three elevators. Eight small stores have been subdivided along the Tenth Street side of the building, each approximately 20 by 40 feet. In addition there is a lesser lobby from the Tenth Street side reaching the main lobby. The corner location is now being fitted for a large store, while to the west of the lobby on J Street are spaces for two or more large stores. The ground floor height of 22 feet provides each establishment with a mezzanine floor with an 8-foot ceiling.

Each of the eleven floors above contain twenty-one offices, with a total usable space of 4,572 square feet. The two top floors, because of the setback and necessary room for elevator machinery and water tanks, have a usable space of approximately 5,000 square feet. This makes the total usable office space approximately 55,300 square feet.

The street front exteriors are faced with terra cotta, while the court and end walls, facing as they do the main section of the city, have been carefully treated with a delicate shade of face brick.

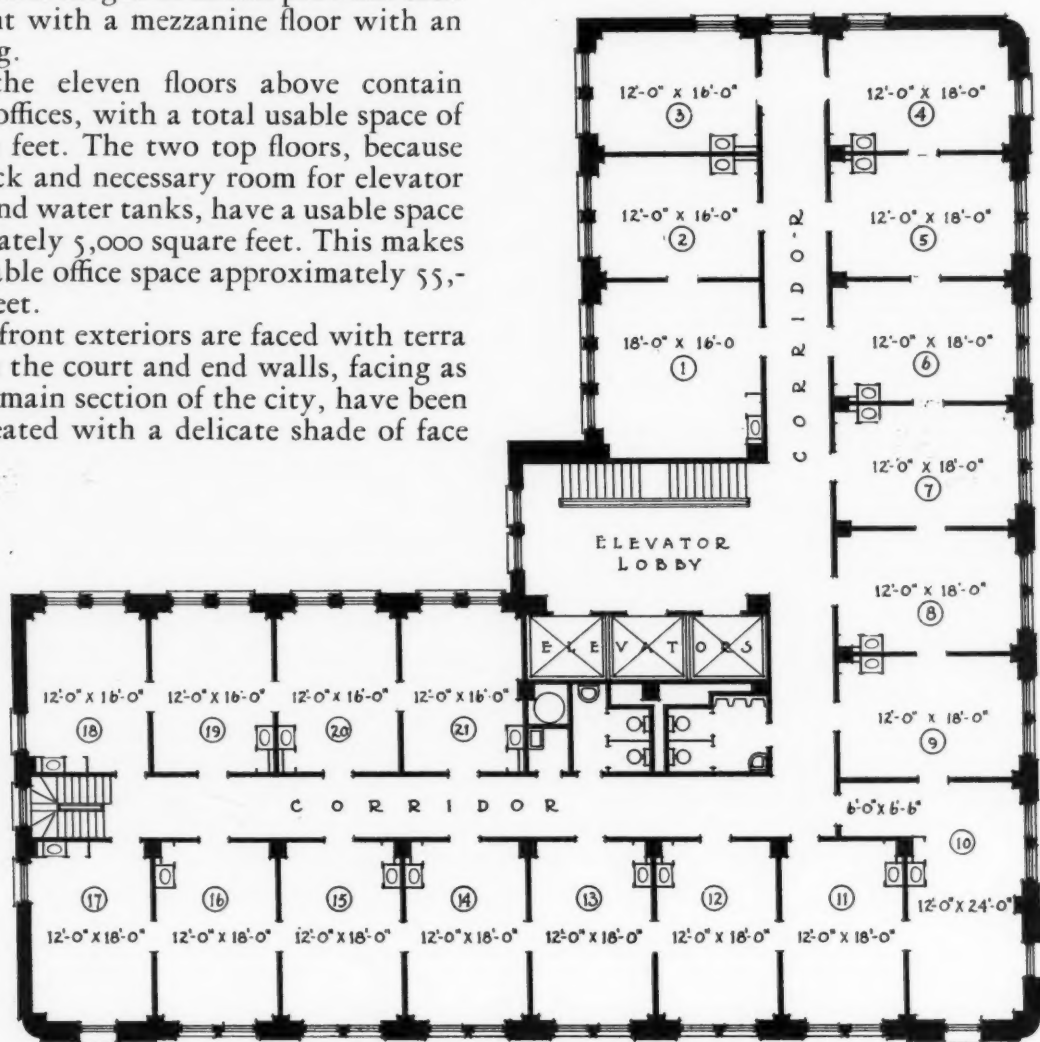
Reinforced concrete was used throughout the construction of the huge building, with the exception of the two top stories, which are of steel beam construction. Fireproofness is evident throughout, there being no wood of any kind used, with the exception of doors, window frames, and the finishings of the offices.

The partitions are of hollow tile. On these walls have been spread the finishing plaster, while the ceilings are of the suspended type, all pipes, wiring and concrete beams being between the ceiling and the floor above, with metal lath upon which is spread the ceiling plaster.

Carrying out the policy of fire protection, the trimmings of the store fronts as well as the door frames and window frames are of hollow metal. The elevator cars and doors are of similar metal.

A large amount of marble is used throughout the building to make the corridors, lobby and

(Continued on page 39)



TYPICAL FLOOR PLAN, CALIFORNIA STATE LIFE BUILDING, SACRAMENTO, CALIFORNIA
GEORGE C. SELLON AND COMPANY, ARCHITECTS



COURT ELEVATIONS, CALIFORNIA STATE LIFE BUILDING, SACRAMENTO, CALIFORNIA
GEORGE C. SELLON AND COMPANY, ARCHITECTS



A MOORISH FOUNTAIN IN A CALIFORNIA HOME

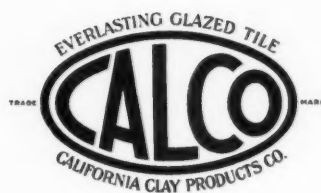
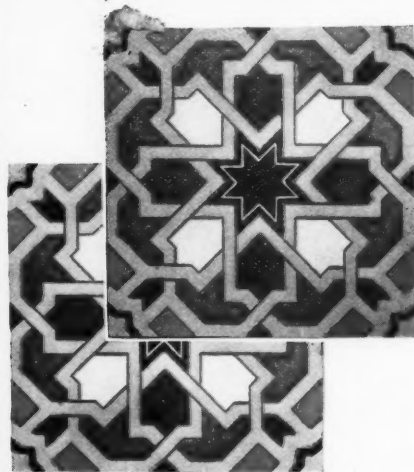
A touch of colorful Moorish tile used in the patio, either as a wall decoration or in pool or fountain, elevates such a feature far above the commonplace.

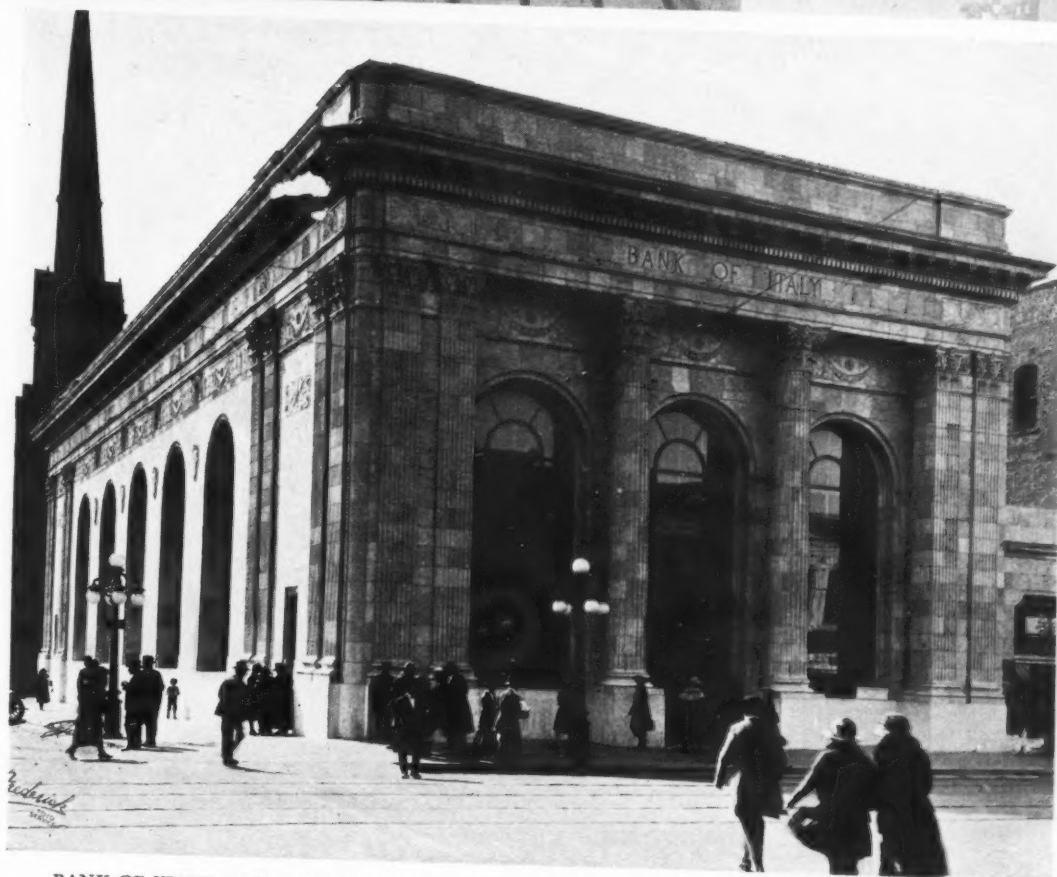
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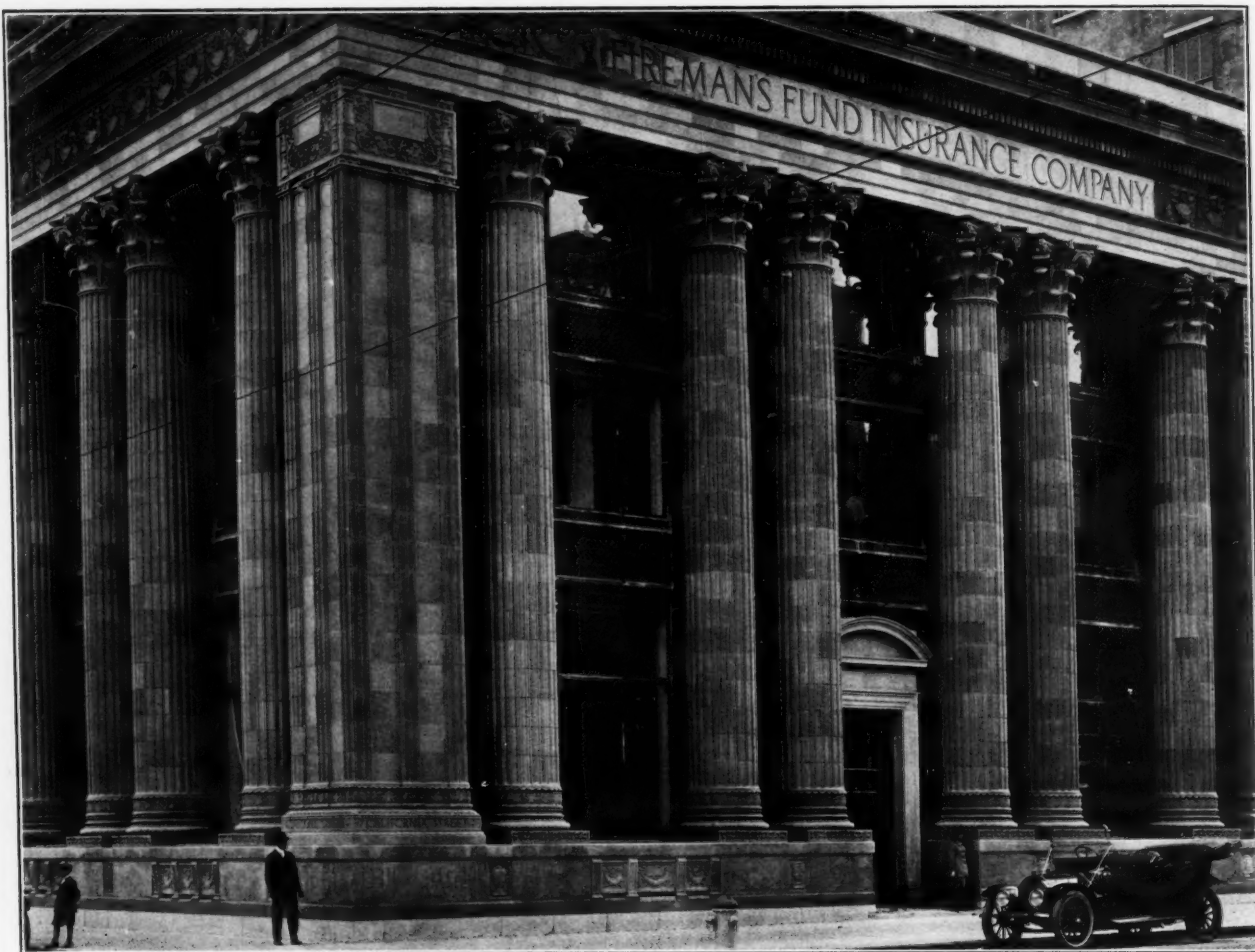
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FIREMAN'S FUND INSURANCE BUILDING, SAN FRANCISCO. LEWIS P. HOBART, ARCHITECT

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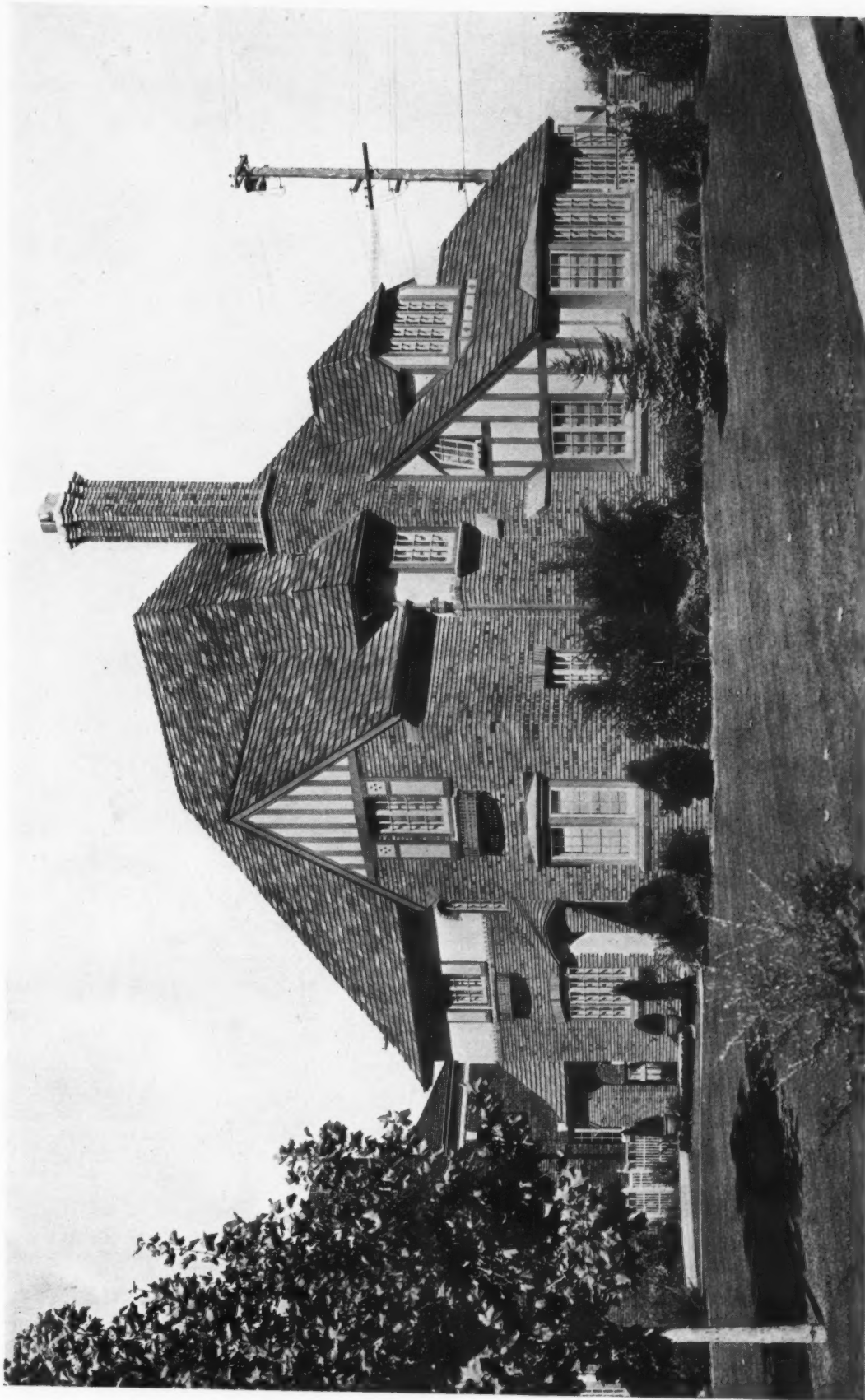


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RESIDENCE OF GEORGE C. SELLON, SACRAMENTO, CALIFORNIA. GEORGE C. SELLON AND COMPANY, ARCHITECTS

[For plans see page 38]

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ABOVE—RESIDENCE OF DR. C. H. MCDONNELL. BELOW—RESIDENCE OF NORMAN THORPE, SACRAMENTO, CALIFORNIA.
GEORGE C. SELLON AND COMPANY, ARCHITECTS

(For plans see pages 38 and 39.)



SARATOGA GRAMMAR SCHOOL, SARATOGA, CALIFORNIA

Wyckoff & White, Architects

SIMONA ROOF TILE

RANDOM LAID

. . .

SIMONS BRICK COMPANY

MANUFACTURERS

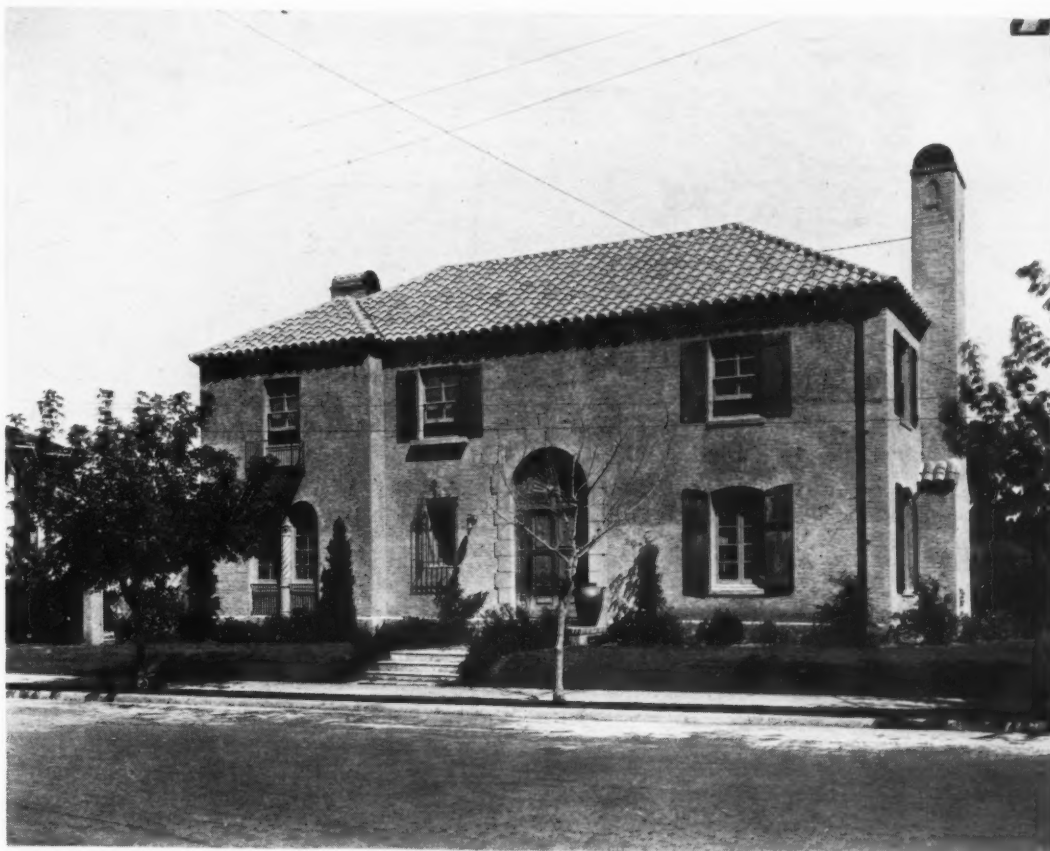
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W. H. Weeks, Architect

Paul Messner, Masonry Contractor
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GARDEN ELEVATIONS—RESIDENCE OF HARRY A. THOMSEN, ARCHITECT, BURLINGAME, CALIFORNIA

Photographs by Gabriel Moulin



Ceramics Building, University of Illinois, Urbana. Prof. James M. White, Architect

VERY appropriately this fine building, devoted to ceramic engineering, is built of brick, trimmed with terra cotta, the effect of which is enhanced greatly by the refined treatment of pattern work employed by the architect.

"Architectural Details in Brickwork," a collection of halftone plates, issued in three series, each in a folder

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Photograph by Gabriel Moulin

HALL—RESIDENCE OF HARRY A. THOMSEN, ARCHITECT, BURLINGAME, CALIFORNIA

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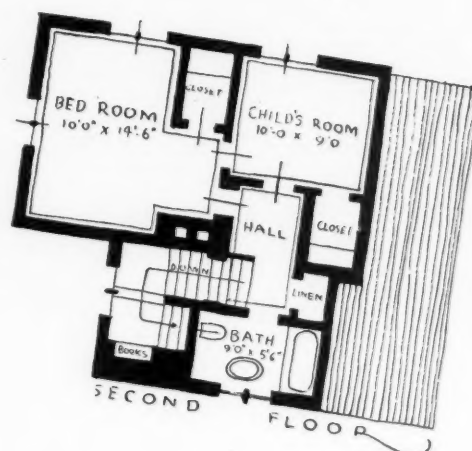
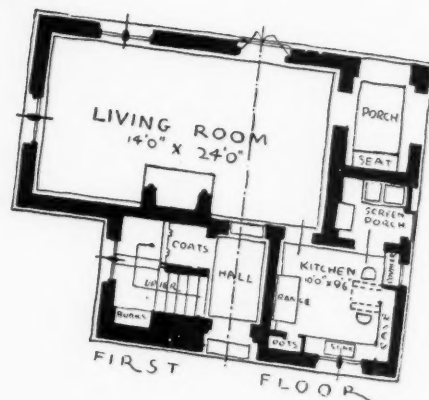
But economy is not the only reason for the widespread interest in brick. Architects everywhere are encouraging the use of brick because of its beauty, its safety and its permanence.

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LIVING ROOM—RESIDENCE OF HARRY A. THOMSEN, ARCHITECT, BURLINGAME, CALIFORNIA

Photograph by Gabriel Moulin

· EDITORIAL ·

The Fire Risk

October thirtieth is National Fire Prevention Day. Probably it is well to use one day a year for special publicity, to secure concentrated public attention to our enormous annual fire loss, and methods of possible prevention. Most people, however, promptly dismiss the subject from their minds. Why worry over an "act of God" when there is a new Valentino movie being shown this week?

It really can almost be said that we deserve our fate; we certainly invite it. Architects, as a class, are not responsible for the flimsy construction which is responsible for so much of the fire loss; most of them would gladly reduce size and elaboration of buildings in order to make them of more nearly permanent materials. No architect worth the name but prefers the lovely cities of the Old World, where buildings stood for hundreds of years with little or no deterioration, to the pretentious, nondescript jumbles which adorn (?) our land, hardly better than fire-traps.

We must grant there is some improvement, some attempt made for safety and sanity; but the sacrifices to Moloch are enormous and seem to be increasing.

Individual freedom can hardly be justified when it endangers one's neighbors and community.

* * *

Architects Are Not Luxuries

As with Fire, so it is with Architects; at least once a year it is well to explain again what their functions really are. They can hardly be classed as "acts of God"; some owners, and doubtless some contractors, would assign their origin to quite a different source. However, it is with them much as it is with lawyers, it would be a short-sighted man who would undertake a case without one.

The architect is an expert—a specialist, but a specialist who must have an intelligent understanding of most lines of human industry and occupation. (It may be conceded that this is an ideal which some architects do not attain—but they keep on trying. In this profession, one goes forward or back; keep up-to-date, or be a back number.)

He is an artist, but his art does not end in making a pretty picture, on a piece of paper, nor even in putting down dimensions and notes on plans for someone else to execute. He sells not only experience, skill, advice; primarily, he sells service.

It would be strange if artistic ability, technical skill, knowledge of materials and methods and devices, honesty, interest and loyalty—and all of these qualities must be possessed by a competent architect—should not save an owner from mistakes of judgment, unwise expenditures, worries and suspicions, and ultimate discomfort and disappointment.

Some of the necessary qualifications are described by Mr. Edwin H. Brown, Secretary of the American Institute of Architects, in a recent article:

"The architect must know legal requirements of building, the building ordinances, the various possibilities of the site chosen, what kind of ground would safely carry a building, what kind of footings should go on each kind of ground, what materials will make foundations, how they should be constructed, how the rest of the building is set on the foundations, how the rest of the building should be constructed, how much space to allow for walls, for all kinds of materials, how doors and windows must be built and put in place so they will be tight and weather-proof, how stairs should be erected, how much space they require, how steep you can build them and have them comfortable and safe to use, how to build chimneys, how to make the construction as safe as possible from fire, how to keep vermin out of the house, how to build the roof and what to cover it with, how to make all the parts wind and water proof, every little detail that goes into the making of each and everything that enters into the building of a house. And with all this he must keep in touch with the prices and costs and conditions of materials and labor, so that he will get the required results for the least money and the greatest efficiency. He must know when to spend and when to save. He must learn how to put all these things on paper so that the contractors, the mills, the manufacturers will be able to understand at a glance what is wanted. He must learn to write specifications which tell how the work shall be done and the kinds of materials and how and where they shall be used, and which will give the fullest protection against disputes, legal entanglements, liens, loss by fire and accident, etc. He must learn to deal with the contractors and with the owners for whom he is to work.

"Try a little stunt some day. Think over the buildings in your town that you like to look at, that are giving satisfaction all through, and then see who did them. Nine hundred ninety-nine times out of a thousand you will find that the building that makes an impression on you was done by an architect. And that is but natural, for he is the only man whose whole life is given up to the planning and designing of buildings."

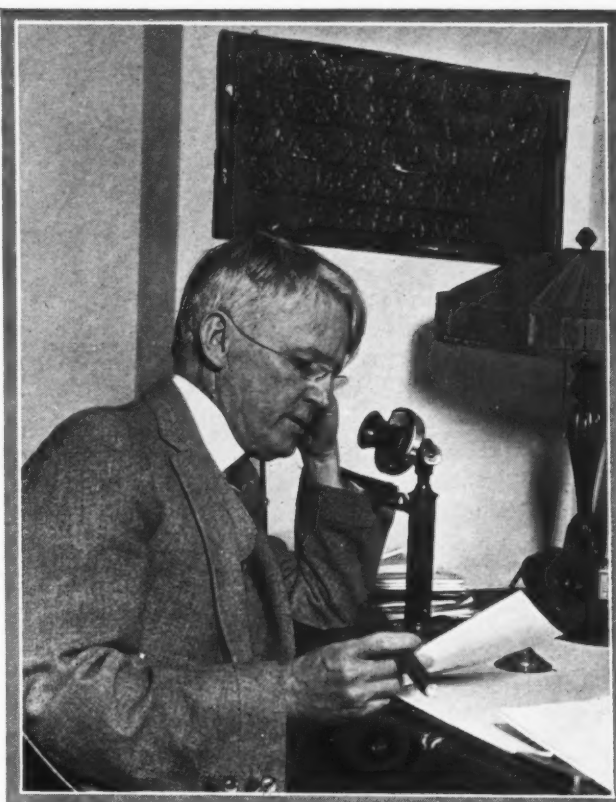
AS WE KNEW HIM

ON September 10, 1924, the architectural profession lost one of its princes of the blood—Willis Polk.

And San Francisco lost a citizen who was the creator of more absolute beauty than was any other individual; and who contributed more to the development of his community in numerous other ways, for his keen mind was ever quick to recognize the need for some improvement, his ready wit never at a loss to drive his meaning home.

Willis Polk was an architect born, and not made. Watching him at work, with his unerring sense of proportion, mass and detail, the uncanny swiftness with which his hand registered the visions in his mind, one sometimes wondered if the restless spirit of Brunelleschi had not taken possession of this Kentucky lad. For his work might have been the fresh fruit of the Renaissance. His architectural education consisted of the Five Orders; they were his bible, and he used and combined them, and took the liberties with them that intimate knowledge permitted.

It would be difficult to find a model for pure design more perfect than the wall treatment of the Water and Gas Company sub-stations. And the richness of their restraint is typical of Polk's genius. No matter how small or simple, no building of his ever looked thin or meagre. For all the exuberance of his creative instinct, he was never satisfied with a first draft. Every design, every element of a composition, was



studied and re-studied; some plans, such as for the exquisite Blaney house at Saratoga, were made over so many times that their cost exceeded the commission. But they were not released until Polk was satisfied—as much as an artist can ever be satisfied.

The human side of him will be long remembered by his friends and admirers, and by his enemies too, who often smarted under his ironic wit. Even the subjects of his famous practical jokes will relax, doubtless, to a reminiscent chuckle as time goes on. There was a certain imp-like quality, a Peter Pan-ishness to Willis

Polk, which illuminated his most serious moments. And he had an insight into character that rarely failed him. It never led him into betraying his own independence; but his eyes were open. Once he gave the writer a series of notes he had jotted down in recollection of Daniel Burnham; the man stood out before one's eyes. They were printed from time to time, and much of wise suggestion was contained in each small anecdote.

Willis Polk, as we knew him, was one of those rare beings who, though a genius, was always interesting, never dull, dangerous enough to be exciting, whimsical, a Bohemian with a touch of the Grande Monarque, possessing a strong consciousness of the ego, but generous to a fault, a "bunch of live wires"—what an unforgettable personality was that of Willis Polk!

—HARRIS ALLEN.

INFORMATION which is expected to prove of value to the purchaser of glazing glass in obtaining the quality of glass he pays for is contained in a set of United States Government specifications recently issued by the Bureau of Standards, Department of Commerce. A classification of such glasses is given, together with complete data regarding the sizes and thicknesses of glass obtainable. A method of examining glass is given which enables one to identify the grades commonly marketed.

Perfect glass, the Bureau states, is practically never made, but many defects can be present without destroying the utility or the good appearance of the window, provided the glass is properly selected so that slight im-

perfections are unnoticeable. Glazing glass of various qualities is selected from this point of view.

In the preparation of these specifications assistance and advice were secured from manufacturers and distributors of glass, and from representatives of the American Institute of Architects, the Federal Supervising Architect's Office, and from Sash and Door Manufacturers Associations. The information so gathered is expected to prove useful to the consumers, and helpful in protecting the honest manufacturer and dealer against those who misrepresent the quality of glass they are selling.

These specifications are contained in Circular No. 164 of the Bureau of Standards, Washington, D. C.

A SURVEY of the OFFICE BUILDING WINDOW PROBLEM

[CONTINUED FROM THE SEPTEMBER ISSUE]

4. *Hinged Casement:*

From a consideration of the dimensions and details of the openings, it will be seen that certain types of casement windows must necessarily be eliminated from the choice for the new building. In order not to interfere with placing of shades nor to encroach upon office space a casement window should swing outwards. A single casement hinged at the sides is therefore unsuitable, since it will involve undue difficulties in cleaning. Moreover, a single casement with offset side hinges to give access to both sides of the glass would project too far to permit cleaning from the inside of the room. If the sash were pivoted at a point a suitable distance in from the jamb to overcome the above difficulty, it would interfere with shades on account of the narrow stool provided on the inside of the opening. It is evident that with a double casement either sash can be cleaned without difficulty, from the inside by reaching one through the opening of the other. To give the proper ratio of width to height, both for strength and appearance, a transom will have to be used above the casement window. This undoubtedly should be of a reversible type to

permit safe and ready cleaning.

Arguments for and against a double-hinged casement with transom are as follows:

(a) *Advantages: Cleaning.* All cleaning can be done from the interior.

Convenience of Operation. This type of sash is probably the most convenient of all to operate when properly fitted to the opening.

Ventilation. Ventilating features are of the best. The transom tends to eliminate trouble from drafts and gives adequate protection from rain. A one hundred percent opening is obtainable.

Stability. All possibility of rattling and vibration when closed is eliminated by hardware designed to hold the sash tightly in place in the frame. Also, by means of an adjustable arm the window is fixed firmly in position when opened and will not blow shut.

(b) *Disadvantages: Cost.* While there is a considerable variation in the cost of casement windows a first-class double casement window with transom will cost considerably more than a double-hung window of equal quality. A wooden casement compares more favorably in cost with a wooden double-hung type.

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Maintenance. A wooden casement being affected by weather conditions is very apt to warp, sag, bind and leak air and require frequent inspection and repair. Except for possible replacement or maintenance costs of hardware, the above objection does not apply to metal casement construction.

Installation. Very accurate adjustment is required in the installation of this type to secure satisfactory operation.

Weathering. Protection against the leakage of air and insurance against noise disturbance is less efficient for the casement window than for either of the first three types described. This, however, is not so serious an objection where metal construction is used, as it is possible to obtain closer weathering contacts than for the wooden window.

Strength and Rigidity. Somewhat heavier construction is required, except in the case of the metal window, to obtain adequate strength.

Hardware. Considerably more finished hardware is necessary, such as adjusting arms, top and bottom latches, transom mechanism, etc., which is apt to necessitate considerable maintenance and is somewhat unsightly in appearance.

5. Horizontal Reversible Windows:

(a) **Advantages: Cleaning.** For moderate sized sash (not over 34 inches in height) this is one of the safest and easiest windows to clean.

Cost. The first cost is considerably less than for other types constructed of the same material.

Convenience of operation. This window can be operated with little more difficulty than for the hinged casement.

Shades. In regard to interference with shades or encroachment upon office space, the same advantages hold for this window as for all other types previously discussed.

Finished Hardware. The finished hardware required is practically the same as for the double-hung type.

(b) **Disadvantages: Construction.** On account of the comparatively high openings in the case of the new building, three separate sashes would be required to take proper advantages of the reversible feature in cleaning. Examination of actual installations in which the height of sash exceeded 3 feet developed the fact that the reversible feature was very undesirable due to the difficulty and danger in reaching out to clean the lower part of the outside of the glass.

Maintenance. The trackway necessary for this type tends to accumulate dust and grit, and requires frequent cleaning and greasing to secure satisfactory operation. Periodical inspection are also necessary on account of frequent breaking of pivots, which is apt to release the window from its frame.

[To be concluded in November issue]

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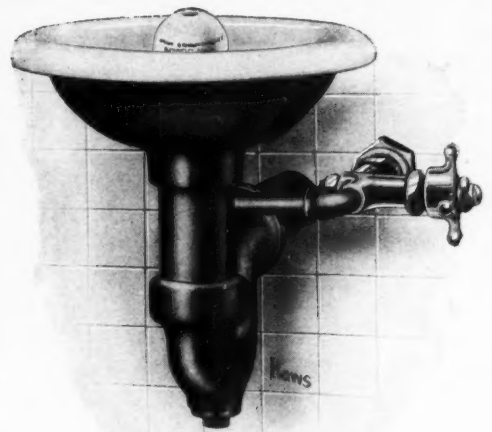
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ARTHUR BROWN, three years
WM. MOOSER, two years
J. H. BLOHME, two years
EARLE B. BERTZ, one year
HARRIS ALLEN, one year

The next meeting will be held on Tuesday, October 21st, in the Architectural Club Rooms, 77 O'Farrell Street, at 6:30 P.M. Dinner will be served at 75 cents per plate.

The regular monthly meeting of the San Francisco Chapter of the American Institute of Architects was held in the rooms of the San Francisco Architectural Club on Tuesday evening, September 16th. The meeting was called to order at 8 P.M. by President Fairweather, after the regular chapter dinner.

The following members were present: Sylvain Schnaittacher, Albert John Evers, John Reid, Jr., W. M. Bliss, Morris M. Bruce, E. B. Hurt, Harris C. Allen, Jas. T. Narbett, J. S. Fairweather, G. A. Applegarth, S. L. Hyman, L. C. Mullgardt, G. F. Ashley, E. J. Molera (Hon.), Chas. F. Maury.

The minutes of the previous meeting were adopted as published.

The Nominating Committee, consisting of S. Schnaittacher, E. B. Hurt, John Reid, Jr., M. M. Bruce and Harris Allen nominated the following members for office for the ensuing year: President, J. S. Fairweather; Vice-President, John Reid, Jr.; Secretary and Treasurer, Albert J. Evers; Director for three years, Earle B. Bertz; Director for three years, Will G. Corlett; Directors Kelham, Brown, Blohme and Mooser have unexpired terms to fill.

Mr. Harris Allen, Chairman of the Committee on Publicity, read a letter from Mr. J. Van Pelt regarding a traveling exhibit from New York. A discussion regarding the question of the Exhibition of the Chapter for the coming year followed. It was moved, seconded and carried that a Committee be appointed to confer with the proper authorities with a view to holding an exhibition in the Park Museum during the year 1925.

Mr. Schnaittacher reported for the Golf Committee in absence of Mr. Coxhead, the chairman. The committee reported progress.

The President reported that a committee had been appointed at the request of the Industrial Association to meet with the representatives of

the Builders Exchange and the Industrial Association to formulate a Code of Ethics for the building industry. The Committee consisted of Mr. Fairweather, Mr. J. Reid, Jr., and Mr. Albert J. Evers. The President reported that one meeting had been held and good progress was being made in forming such a Code of Ethics.

It was moved, seconded and carried that a committee be appointed to formulate a memorial for Willis Polk, who recently passed away.

It was moved, seconded and carried that Mr. Sylvain Schnaittacher as Regional Director, be notified of all Directors' meetings and be invited to sit with the Directors in all meetings.

It was moved, seconded and carried that the Executive Secretary of the National TerraCotta Society be invited to speak at the October meeting of the Chapter.

The Secretary reported on the activities of the San Francisco Engineering Council and read the minutes of the last meeting, August 12th.

The question of the Employment Service at the Engineer's Club was discussed. It was decided that the Chapter would not be benefited by such service.

The Secretary brought up the subject of the existing laws regarding the depth of footings. After some discussion it was the sense of the meeting that some change in the law was advisable and that the Secretary be instructed to investigate and report on the possibilities of changing the law, in co-operation with Committee of the San Francisco Engineering Council.

The matter of City inspection of building operations was brought up. It was moved, seconded and carried that the San Francisco Chapter is of the opinion that the City Building Inspector should have a sufficient force to inspect all buildings for which plans have been filed and that this subject be brought to the attention of the San Francisco Engineering Council.

There being no further business the meeting adjourned.

Respectfully submitted, (Signed) Albert J. Evers, Secretary.

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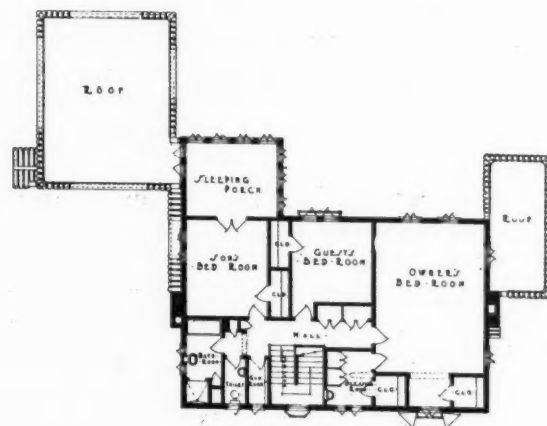
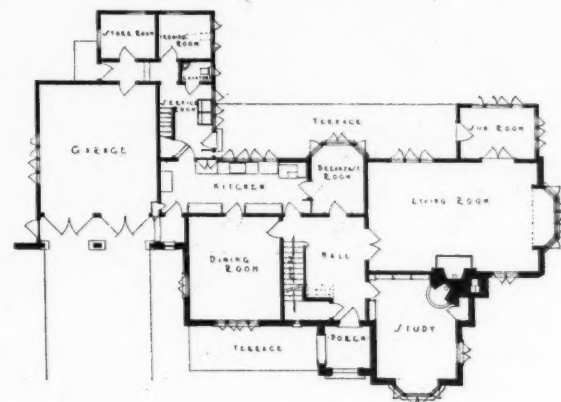
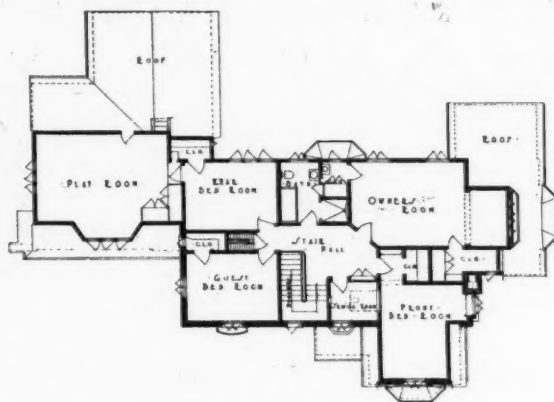
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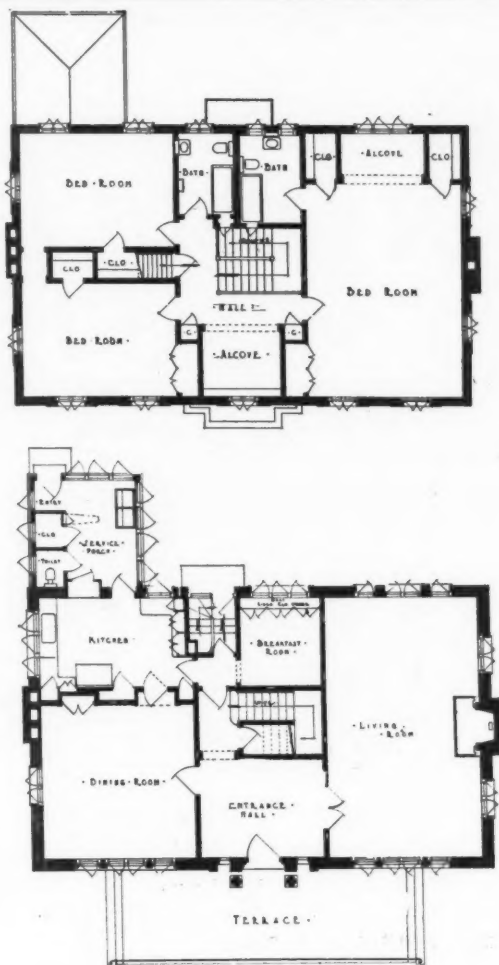
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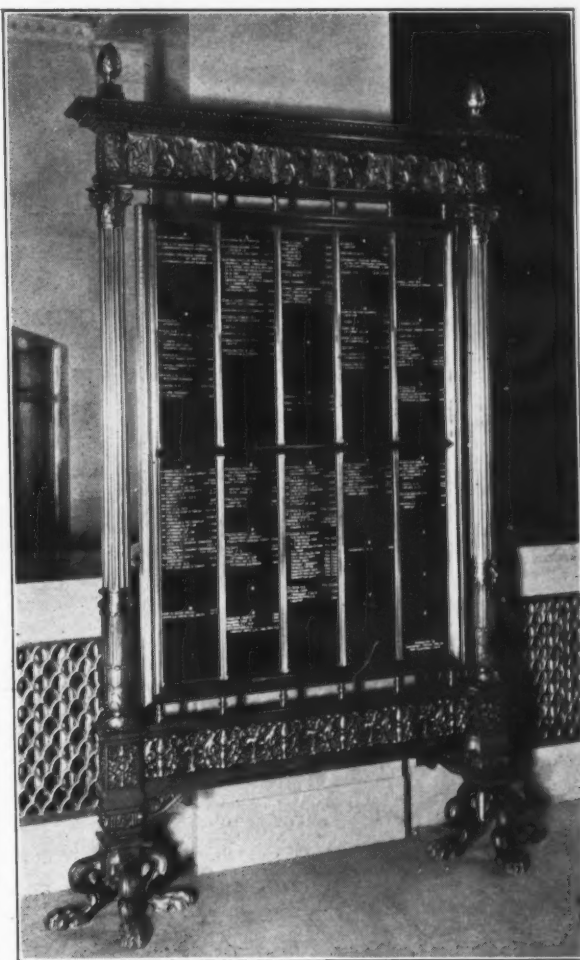


FLOOR PLANS OF NORMAN THORPE RESIDENCE, SACRAMENTO, CALIFORNIA. GEORGE C. SELLON & CO., ARCHITECTS

(Continued from page 16)

finishings attractive and in keeping with the massiveness of the structure. French Hauteville marble is used in the lobby for the wall covering, Tennessee marble for the floor in the lobby, while the wainscoting of the upper floor corridors is of Vermont light cloud marble, with California Columbia marble on the stair steps and in the lavatories. The floors of the corridors are covered with interlocking rubber tile, laid between borders of California Columbia marble. The floors of the offices are concrete, covered with battleship linoleum.

The mechanical equipment consists of two low-pressure boilers, located in the basement for the generation of heat and hot water. Every room in the building, in addition to electric light and gas, is equipped with running hot and cold water, and a third pipe bearing cooled drinking water. Another pipe conveys compressed air to the rooms of dentists and doctors for use in their practice. This air compressor also furnishes the motive power for the automatic elevator doors, which are opened and closed by the pressure of the operator upon a lever.



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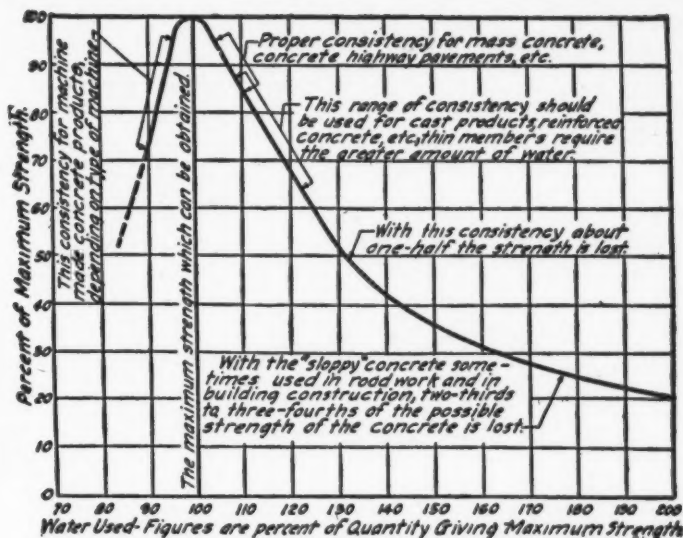
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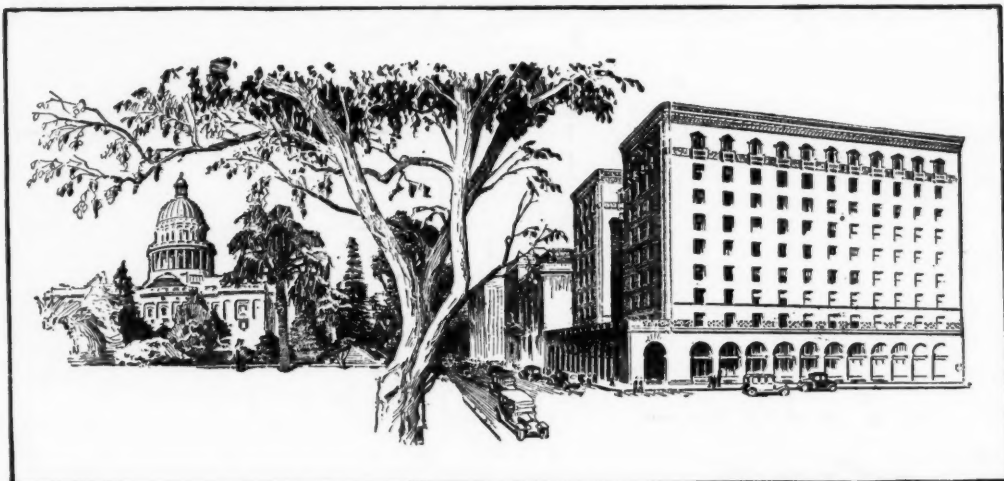
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